IN THE MUSIC WORLD-RACHMANINOFF'S INTERPRETATION OF CHOPIN

Genius's Prerogatives Surpass Privileges of Mere Talent

Executive Musicians Sometimes Err in Supposing That the Essential Trick in Performance Is to Do Things Differently.

By W. J. HENDERSON.

THE amateur magician has a protty good experience, if everything does not go wrong. He has spent much time in learning to make the pass with cards and to palm a coin. He has his plain brassring carefully sewed into the corner of a handkerchief and his quarter fastened to the end of a string of rubber extending up his sleeve. He has simple apparatus and has worked hard to perfect his sleight of hand.

After his parlor entertainment has come to its fairly successful conclusion all his young friends gather around him and ask him how "it is done." That indeed is the vital question. It is asked in all departments of human activity. How is it done? It's a trick, of course. There is some hocus pocus about it, and if we could only find out what it is we could fool people too.

The revolutionist believes that there is some trick by which the wicked capitalist gets money and he cannot. Therefore not knowing the trick he hopes to be able to take the money away from the capitalist by force. The politician thinks that gaining the popular vote is a trick and when some chap like Coolidge comes along and-as he believesinvents a new trick such as putting a recalcitrant police force in its place, he wonders how he can get the knack of doing something of that

The free verse poet fancies that the trick of acquiring literary famo is in writing shattered prose and embalming in it commonplace ideas spasmodically expressed. The ultra modern painter cheers himself onward in the race for glory with the hope that the blue tomato will make him immortal. And the musician deludes himself with the dream that the invention of new discords is the open sesame to universal applause.

Rachmaninoff's Reading of a Chopin Sonata.

If, however, he chances to be not a composer but an executive musician he may fall into the error of supposing that the essential trick in performance is to do things as they have never been done before-not better, but differently. Now this is a dangerous method. When Mr. Rachmaninoff gave his own reading of Chopin's B flat minor sonata last Sunday the writer of this department said that the caprice of the artist had always existed, but that Mr. Rachmaninoff's interpretation was something greater than caprice. Therefore it was more nearly just to phrase the thought that the royal prerogatives of genius transcended the privileges of mere

Which is merely another way of saying that such masters as Paderewski, Hofmann and Rachmaninoff may offer us interpretations which might be regarded as presumptuous if presented by Henry Jones of Ozark making his debut. The reviewer of musical doings, if he be a person of experience, does not pounce upon every new reading and condemn it because it differs from that which has the sanction of time.

Critics and music lovers are not the authorities in these matters. Great masters of music are. It is not for us to tell them what is right

in order not to show labor now."

High Lords of Musical Art.

Furthermore, all these high lords of

Opera Calendar.

MONDAY.

"Manon Lescaut," with Mme, Alda,

Messrs, Gigli, Scotti and Didur.

THURSDAY.

Matinee—"La Boheme," with Mmes, Bori and D'Arle, Messrs, Gigli and Danise. Evening—"Thais," with Mme. Jeritza, Messrs. Har-

"Tristan und Isolde," with Mmes.

Matzenauer and Gordon, Messrs. Taucher, Schuetzendorf and Ben-

SATURDAY.

Matinee—"Ernani," with Miss Pon-selle, Messrs. Martinelli and Ruffo. Evening—"Carmen," with Mme. Easton, Messrs. Johnson

and De Luca.

WEDNESDAY. "Don Carlos," with Mmes. Peralta and Gordon, Messrs. Martinelli, De Luca and Challapin.

and wrong. It is for them to tell us. If they are guilty of cheap sensa- plied: "Yes, but I had to labor o tionalism in the search after renewed public interest the fact reveals itself. It is its own punishment. In music as in other departments of human activity the immortal words of Lincoln apply. You may not always convince us as being cannot fool all of the public all of correct, but they carry with them the

But when a truly great musical mind comes before us with a new in-terpretation, which is the product of profound thought and honest search But when a truly great musical mind comes before us with a new interpretation, which is the product of profound thought and honest search after true beauty we must accord to that reading the respect which is its just due. Trying to be original for the mere sake of originality is not worth while. Nothing important in art has ever been accomplished that way.

nate in big musical minds. There are a dozen reasons for pronouncing Rachmaninoff's performance of the funeral march in Chopin's B flat minor sonata wrong and almost indefensible. There is one reason for declaring it admirable. That reason is the reading itself. When you hear it you are mastered by it. Your judgment cries aloud within you that, although this is Chopin edited by Rachmaninoff, it is

Inspiration cannot be commanded, an immortal master communicating But in most departments of human activity it comes to the person whose mind has been prepared for it by long training as well as by natural aptitude. If Mozart had not been a consummate master of counterpoint his can right the manufacture would account to the manufacture of inspiration would never have created tive musician can see Beethoven ex-the fugal treatment in the last movethe fugal treatment in the last move-

ment of the "Jupiter" symphony.

Napoleon used to say that battles were won by the sudden birth of an idea in the mind of a commanding officer at a critical moment. But the seesed by the most powerful ambition officer at a critical moment. But the sessed by the most powerful ambition the first time at Phiharmonic concerts, force that brought that idea to birth was military genius. If the General had not known all the details of his profession and possessed that supreme grasp of them which enabled him to coordinate facts in the twinking of the will be like Napoleon in the heat of battle.

Sessed by the most powerful ambition the first time at Phiharmonic concerts. Mendelssohn's "Fingal's Cave" overture and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich and the first time at Phiharmonic concerts. Mendelssohn's "Fingal's Cave" overture and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program. On Friedrich at the prelude and "Love Death" from "Tristan and Isolde" on Thursday evening complete the program of the first time at Phiharmonic concerts.

by doctors and that clever ways of securing checkmates are devised by

ideas or readings one master does not tunity to do something big he seach another much. Wagner, for example, started life a professed wor-shipper of Mozart and wrote a plane sonata in imitation of his style. Where is that sonata now? Dead and buried, along with all the other imitations of Mozart. Richard Strauss and Charles Gounod, Saint-Saens and Debussy were all devoted adorecs of Mozart.

And they learned much from him.

The one thing they could not learn was to write like Mozart. And if they was to write like Mozert. And if they had learned that they would not have been Strauss and Gounod, Saint-Saens and Debussy. They would have been mere shadows cast by the sun-

terpret music and who chiefly excite our curlosity as to how it is done, one thing can be said with all assurance, namely, that it is not done by chance, but after long and hard study. An amiable gentleman called Richter used to be greatly disturbed by the ease with which Mozart played the piano. He exclaimed: "Mein Gott! how I am obliged to torment myself and sweet, and yet without obtaining applicate! And for you, my friend, it is mere play." Whereupon Mozart reOpera and Concert Artists in Current Programs



Philharmonic Marks Centenary of Franck

force of authority because they origi-nate in big musical minds. There are

grasp of them which enabled him to coordinate facts in the twinklins of an eye and at the same moment to measure perfectly their relations to one another, the inspiration would not have come to him.

To refer to a humbler walk in life, it may be instructive to note that Capt. Michael Ahearn's brilliant inspiration about a method of clearing up the traffic tangle in West Forty-fifth street did not occur to any one but a trained policeman. It has been noted that world moving discoveries in medical science are generally made by doctors and that clever ways of

paychological matters are no nearer clearing up now than they were fifty years ago. What is the state of an idea when it is not present before the conwhen it i Declaration of Schumann.

Theodore Weinlig after teaching Wagner counterpoint for half a year said to him, "What you have learned by this dry study is self-dependence." Schumann declared that "mastery of form leads talent to everincreasing freedom." Both rested their pronouncements on the same basic truths, namely, that the man who is master of his craft is ready to rise to a position where he may be the master of other men.

And that is the secret of how it is done.

When it comes to the invention of When it comes to the invention of the master does not when it is done.

Theodore Weinlig after teaching when it is not present before the consciousness? The psychologists have never been able to tell us that. All they know is that under certain conditions that features the first performance in America of Blair Fairchild's ballet pantomine "Dame Libellule ("Lady Dragon Fly"). The other orchestral numbers are "Dragon Fly"). The other orchestral numbers are "Dragon

The program for the City Symphony The program for the City Symphony Orchestra's two concerts in Carnegie Hall to-morrow night and at Town Hall on Tuesday afternoon is: Tschaikovsky. "Pathetique" symphony; Wagner, prelude and "Liebestod" from Tristan and Iscide" and "Rienz!" overture. The society's program for its third "pop" concert this afternoon is the Century Theater, when Jascha Fishberg, concert-master of the orchestra, will be the sololist, is: Nicolai, overture to "Merry Wiwes of Windsor": Mendelssohn, violis concerto; Gounde, ballet music from "Faust"; Offenbach, barcarolle, from "Tales of Hoffmann"; Chabrier, "Rhapsody Espana."

Samue! A. Baldwin will give his regu-lar weekly organ recitals at City College this afternoon and Wednesday at 4 o'clock.

At the Brick Church, Fifth avenue and Thirty-seventh street, this afternoon at 4 o'clock, Handel's "Mesaiah" will be given, with Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor: Frank Croxion, bass, a chorus choir and Clarence Dickinson, organist and chormaster.

John McCormack will give his fourth and final concert of the season at the Hippodrome this afternoon. The tenor

force of authority because they originate in big musical minds. There are a dozen reasons for pronouncing Rach maninoff's performance of the funeral march in Chopin's B flat minor sonata wrong and almost indefensible. There is so ne reason for declaring it admirable. That reason is the reading itself.

When you hear it you are mastered by it. Your judgment cries aloud within you that, although this is Chopin edited by Rachmaninof, it is an immortal master communicating his message through a supreme medium.

Beckhoven Through Artistic Eyes. It has been said before that no man so can rise above himself. No interpretative musician can rise above himself. No interpretative musician can see Beethoven except through his won artistic eyes. If he steeps himself for years in the atmosphere of great musical thought if he lives with Bach and Beethoven and the prophets, if he lives with Bach and Beethoven and t

season, in the Hippodrome this evening. His program: "Partita," Bach-Nachez; "Kreutzer Sonata." Beethoven, with Miss-Idza Eiman at the piano; concerto for violin, Wieniawski; "Koi Nidrei," Bruch;

Calendar of Concerts.

TO-DAY.

Carnegia Hall. 3. Philharmonic So clety. Acolian Hall, 3, New York Symphony Orchestra, Hippo-drome, 3, John McCormack, concert. Century Theater, 3, City Symphony Orchestra's concert. Town Hall, 8:15, Carl Schalovitz, violinist: Metropolitan Opera House, 8:30, operatic concert. Hippodrome, 8:30, Mischa Elman, Hippodrome, 8:39, aisena Eman, violin recital. Neighborhood Playhouse, 8:15, Albert Spalding, violinist, and Alfredo Oswald, planist. Princess Theater, 8:45, Mme. Marguerite Namara, soprane, in costume recital. MONDAY.

Carriegie Hall, 8:30, City Symphony Orchestra. Acolian Hall, 3, Ash-ley Pettis, pianist. Acolian Hall, 8:15, New York Trio. Town Hall, 8:15, Miss Lois Long, soprano. TUESDAY.

Carnegle Hall, 8:15, Mme. Frances Alda, soprano. Town Hall, 3, City Symphony Orchestra. Town Hall, 8:15, Miss Estelle Liebling. soprano, George Stewart Mc-Manus, pianist. Acolian Hall, 8:15, Letz Quartet.

WEDNESDAY. Carnegie Hall, \$:15, Josef Lhevinne pianist. Plaza Hotel, 10:45, Mrs. George Lee Bready, opera re-cital. Town Hall, 8:15, Mme. Georgette Lebianc, soprano. THURSDAY.

Carnegie Hall, 8:30, Philharmonic Society Acolian Hall, 3, Miss Ethel Hayden soprance Acolian Hall, 8:15, Giuseppe Adami, vio-linist. Town Hall, 8:15, Edgar Fowlston, barytone. FRIDAY.

Carnegie Hall, 2:30, Philharmonic Society. The Biltmore, 11, mu-sicale. Carnegle Hall, 8:15, Colin O'More, tenor. Aeolian Hall, 8:15, New York Chamber Music SATURDAY.

Carnegie Hall, 2:30, Ignace Pade-rewski, pianist. Aeolian Hall, 11, children's concert by New York Symphony Orchestra. Aeolian Hall, 8:15, Vladimir Rosing, tenor. Town Hall, 3, Carlos Valder-rama, pianist. Carnegie Hall, 8:15, Miss Evelyn Levin, violinist.

Albert Spalding, violinist, and Alfredo Oswald, planist, will be heard to-night in the regular Sunday concert at the Neighborhood Playhouse.

Miss Jeanne de Mare will give her second illustrated talk, in French, on Tuebday afternoon at 3 o'clock, at the home of Mrs. Edgar Rickard, 55 East Seventy-seventh street. Her subjects will be Scriabine. Prokofieff, M dener, Dukelski, Myasskovski and Gniessin. Several musical artists will assist Miss De Mare.

Mme. Frances Alda will give her annual New York recital on Tuesday evening in Carnegie Hall. The soprano will sing old English, German. French and Fussian songs. Two Mexican folk songs, arranged by Frank La Forge for Mme. Alda, and three of this composer's own songs, written for and dedicated to the singer, will also be heard. Mr. La Fdrge will be at the piano.

The Letz Quartet, at their only Acolian Hall rectial this season on Tuesday evening, will have the assistance of Hugo Kortschak, Viola, and Paul Kefer, cellist, in the sextet of Arnoid Schoenberg. The other numbers on the program will be the C major quartet of Mozart, and, for the first time in New York, the Gregorian Quartet of David Stanley Smith.

Josef Lhevinne's program for his first plane recital this season at Carnegte Hall on Wednesday evening. Is: Gavotte with variations, A minor, Rameau; prelude and fugue, D. Bach-d'Albert; sonata, C. opus St. Beethoven; impromptu, C sharp minor, two etudes, opus 25. B minor, C minor, ballade, F minor, Chopin; Poissons d'Or, Debussy; novelle, opus 17. No. 1. Medtner; etude de concert F minor, Liszt; Campanella, Liszt-Busoni.

Mme. Georgette Leblanc, soprano, will be heard for the first time in New York at Town Hall on Wednesday evening in a program of selections from old and modern composers. Carlos Salzedo will be at the plano.

be at the plano.

Schubert's Trio, opus 99, No. 1, B flat, will be on the program at the Adolph Lewisohn free chamber music concert on Thursday evening at Hunter College Chapel. The other works in the list will be Phantasie, Trio, C minor, Bridge: Spanish, Dances, Arbos. Dr. Henry T. Fleck will discuss the works and the Trio Classique will play them.

The fourth of the series of Biltmore Friday morning nauscales will take place on December 15 in the grand ball-room of the Hotel Biltmore. The artists on this occasion will be Rosa Ponselle,

Mme, Onegin and Mme. Emma Calve to Be Heard Soon

Ignace Paderewski to Give Single Recital in Brooklyn on December 18.

ME. SIGRID ONEGIN, contraito; Harold Bauer, pianist, and Felix Salmond, cellist, will appear in a concert Sunday afternoon, December 17, at Carnegie

day evening in the Klaw Theater are Arthur Henegger's first sonata for violin and piano and a sonata by Ravel for violin and cello. Mme. Emma Calve will appear at the Hippodrome on Sunday night, Decem-ber 17, in, a joint recital with Jean Gerardy, cellist. The appearance of Mme. Calve and Mr. Gerardy at the big

Among the many new modern works to be given at the concert of the In-ternational Composers Guild next Sun-

playhouse in the Hippodrome series of Sunday night concerts is under the per-sonal direction of Mr. Dillingham. Ignace Paderewski will give his only plane recital in Brooklyn at the Acad-emy of Music on December 18.

Myra Hees, English planist, is expected to reach New York from England on the last day of the year. Her first and possibly her only New York recital will take place at Aeolian Hall on the evening of January 5.

Alexander Silott, planist; Paul Kochanski, violinist, and George Barrere, flutist, will appear together in Acolian Hall on Sunday afternoon, December 17, in a program of music by Bach.

Maria Ivogun, who was heard last

AMUSEMENTS.

METROPOLITAN OPERA Thurs. Sp'I LA BOHEME MI to \$5. No

Mat. at 2 Dollar War Tax
Borl, P'Arie; Gigli, Danise, Didur,
Maricues, Malaterta, Papl.
Thurs, 8, Thais, Jeritza, Telva, Galli;
Harrold, Whitehill, D'Angelo, Hasselmans,
Pri., 7:48. Tristan, Matzenauer, Gordon;
Taucher, Schutzendorf, Bender, Bedanzky,
Sat., 2, Ernani, Ponselle, Anthony, Galli;
Martinelli, Ruffo, Mardones, Bada, Papl.
Sat., 8, Pop. Prices, Carmen, Easton, Marlo,
Galli; Johnson, De Luca, Hasselmans

TONGH Grand Operatic Concert

WAGNERIAN OPERA FESTIVAL MANHATTAN OPERA HOUSE

HARDMAN PIANO USED.

Special Announcement!

"Der Ring des Nibelungen"

AEOLIAN HALL, Sat., Dec. 16, at II. Symphony Concert for Children. Tickets at Box Office. George Eugles, Mgr.

LOIS LONG

Carnegie Hall, Sat. Evg., Dec. 16, at 8:15.
Violin Recitat by EVELYN

Mgt. Haensel & Jones. Knabe Plano used.

AEOLIAN HALL, Sun. Aft., Dec. 17, at 3. KOCHANSKI BARRERE

Broadhurst Theatre Tonight 8:15 Acollan Hall, Tues. Eve., Dec. 13, at 8:30. and NEXT SUNDAY EVE., DEC. 17 LETZ QUARTET Debut Concert b American Musicians League RUTH FREDE—Soprano EARLE TUCKERMAN Baritone

MICHAEL LIVCHAIN-Violinist Tickets 75c, \$1 & \$1.50 on Sale at Box Office Acolian Hall, Thurs. Evg., Dec. 14, at 8:15

ADAMI Tickets 50 cts, to \$2, now at Box Office. Mgt. R. E. JOHNSTON. Knabe Plane.

RUTH DOING DANCERS

winter for the first time here, is return-ing again late next month for a limited tour in this country, which will com-mence with a recital in Carnegie Hall on Priday evening, Laurary 5.

mence with a recital in Carnegie Hall on Friday evening, January 5.

Joseph Schwarz, heard here last season as a leading barytone with the Chicago Opera and in recital, will give a concert with the Philharmonic Orchestra, directed by Josef Stransky, at Carnegie Hall on Thursday evening, December 28. The program will include songs by Brahms, orchestrated by Reger, and songs by Liszt, orchestrated by the late Arthur Nikisch especially for Mr. Schwarz.

The Oratorio Society of New York an-Continued on Page Eight.

AMUSEMENTS.

Second Carnegie Hall Recital

COLIN O'MORE

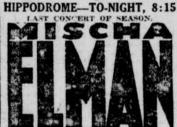
(First American Appearance)

ROSING

CARNEGIE HALL Wednesday Eve., DEC. 13, AT 8:15

AEOLIAN HALL OTHURS. AFT., DEC. 14, AT 3

DEC. 30, AT 3 CHOPIN PROGRAM.



Carregia Hall, Wed. Eve., Dec. 20, 8:15

Schola Cantorum CHRISTMAS CONCERT

haninoff's Russian Children's for the Christ-Child." by

TOWN HALL, Wed. Eve. DEC. 13

GEORGETTE LEBLANC · CARLOS SALZEDO

"Pop" Concert CENTERS THEATRE TODAY AT 3 P. M. JASCHA FISHBERG, Violin Sololst. Mendelssohn Concerto, Ov. Merry Wives of Windsor, Faust Ballet Music, Barcarolle, Rhopsody Espana. Tekets 25e to 51, NOW. CARNEGE HALL, TOMORROW at 8:20

CARNEGIE HALL, SUN. AFT. 14N. 7, AT 3

New York AEOLIAN HALL DEC. 15

Chamber Music Society GRACE CRISTIE

Assisted HUGO KORTSCHAK.
by PAUL KEPER
Tickets at Box Office. Mgt. Daniel Mayer.

HINE-MUNDY

Mgt. EVELYN HOPPER. Knabe Plano.

AEOLIAN HALL, Tues. Eve., Dec. 19, at \$115 ESTELLE
DUTCH BASITONIS VAN BOMMEL LIEBLING McMANUS

AMUSEMENTS.

Friday Evening, December Fifteenth, at 8:15

SIGMUND SHWARZENSTEIN
Polish Violinist

VOCALION RECORDS MEHLIN PIANO

AEOLIAN HALL, SAT. EVE., DEC. 16, AT 8:15

HAYDEN

Concert for the Beneft

Carnegie Hall, Sun. Aft.at 3, Dec. 17 ONEGIN

New York Diet Kitchen Ass'n

SALMOND

BAUER

McCORMACK

Sings "AU REVOIR" to New York (Until Oct., 1923) HIPPODROME

THIS AFTERNOON At 3. Box Office Opens at 10.
Mgt. C. L. Wagner & D. F. McSweeney

FOURTH BILTMORE FRIDAY MORNING MUSICALE Riltmore Grand Bailroom, Dec. 15, at 11 PONSELLE ARTHUR RUBINSTEIN

BOCHCO Res. Seats \$3.30. Sale opens to marrow Bilimore Box Office (Balcony Floor). Mgt. R. E. Johnston. Knabe Plane

PHILHARMONIC THIS AFTERNOON-3:00

"DEATH AND TRANSFIGURATION"
HUBERMAN-Tehalikovsky Concerto,
IURS, EVE., 8:30; PRI. AFT., 2:30.
HEIFETZ METROPOLITAN OPERA HOUSE, SUNDAL AFT, DEC. 17, 3:00. "SCHEHERAZADE"—MARCH SLAV, HANS KINDLER, Violoncellist, Arthur Judson, Manager, Steinway Piano.

LYRIC DRAMA-DANCE

Acottan Hall, To-morrow Eve., at 8:15. Recital of CHAMBER MUSIC by the

AEOLIAN HALL, MON. EVG., DEC. 18. NEWYORK TRIO

Program: Brahms B major. Pierne C minor. (First Performance.) Tickets \$2.00 to 50c. Now at Box Office, Mgt. M. G. Ranson, Mason & Hamila Piano.

Carnegie Hall, Tues. Even., Dec. 12

Rets 50c to 70.00, on sale at Box Office. Mgt. Daniel Mayer. Steinway Plano.